

THÉÂTRE DIJON BOURGOGNE
CENTRE DRAMATIQUE NATIONAL

ANIMA

Conceived and directed by
Noémie Goudal and Maëlle Poésy

DISTRIBUTION FILE

FIRST PERFORMANCES
From 8th to 16th July 2022
Festival d'Avignon
Collection Lambert
In partnership with
Les Rencontres d'Arles

ANIMA

Concept, direction

Noémie Goudal, Maëlle Poésy

Suspension writing and direction by Chloé Moglia

Performed by Mathilde Van Volsem

Original music composed and performed by Chloé Thévenin

Stage design Hélène Jourdan

Lighting Mathilde Chamoux

Costumes Camille Vallat

Stage manager Julien Poupon

Alternating with Geraud Breton

Sound operator Samuel Babouillard

Video and lighting operator Pierre Mallaisé

Assistant Clara Labrousse, Pauline Thoër

Production administrator Miléna Noirot

assisted by Adèle Jaffredo

Set construction Eclectik Scéno

Film credits

Made by Noémie Goudal and Maëlle Poésy

Assisted by Claude Guillouard

Script Mylène Mostini

Director of photography Julien Malichier

Digital operator, optical calculator Alexis Allemand

Camera assistant Julien Saez

Special effects Léo Leroyer

Electrician Adrien Chata assisted by Telma Langui

Head stage decorator Thierry Jaulin

Assisted by Eleonore Sense and Delphine Bachelard

Props manager Thomas Piffaut

Stage management Victoria Lanoy

Riggers Olivier Georges, Guillaume Morandea and Augustin de Vaumas

Post-production Méchant

Colour grading Serge Antony

Production Clara Labrousse and Claude Guillouard

Assisted by Aménophis Boum Make, and Pauline Thoër

Trainee Salomé Fau

Appearances by Alexis Allemand, Aménophis Boum Make, Georges Olivier, Claude Guillouard, Maëlle Poésy, Noémie Goudal, Thomas Piffaut and Graciela Walinsky

ANIMA

A performance-installation conceived and devised by
Noémie Goudal and Maëlle Poésy
based on the work *Post Atlantica* by Noémie Goudal

This project came to fruition with the complicity of Christoph Wiesner
and Les Rencontres d'Arles

Running time 1h
Suitable for audiences from the age of 15 years old

A production by
Théâtre Dijon Bourgogne, CDN

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Financé
par



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Malabry

With support from Rhizome – Chloé Moglia and FONPEPS

ANIMA was created at the 76th edition of the Festival d'Avignon
with the support of the Kering Foundation and Les Rencontres d'Arles

Photographs of the work can be downloaded here, [click here](#)

ANIMA

FIRST PERFORMANCES

From 8th to 16th July 2022 at 22H
(no performance on 11th July)
Festival d'Avignon – Collection Lambert
In partnership with Les Rencontres d'Arles

TOUR

2024-2025 Season

March 14 - 16, 2025

Théâtre National Wallonie-Bruxelles
MàD, Festival des Mots à Défendre
Brussels (Belgium)

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Director's notes

ANIMA, or the end of the green desert

An installation-performance by Noémie Goudal and Maëlle Poésy, based on the work *Post Atlantica* by Noémie Goudal.

In the course of its 4.5 billion years of existence, the Earth has undergone radical transformations. The observation of the past by paleoclimatology experts has provided us with essential information which now enables us to envisage the future of the human being in its fragile ecosystem. The *Post Atlantica* body of work takes us on a journey through 'deep time', via the different temporal and geographic strata of our planet. It takes its inspiration from discoveries and issues facing contemporary scientists in their efforts to understand the climatic mutations of tomorrow's world.

The inspiration behind the installation-performance *ANIMA*, by Noémie Goudal and Maëlle Poésy stems from scientific research on the various forms of metamorphosis at work in the world's most arid and sterile desert, the Sahara. In the wake of the discovery of biological indicators and prehistoric remains, we now know that, around 10 000 years ago, during the interglacial era, this part of the world was covered by lakes and abundant vegetation. At that time, the Earth, during its rotation cycles, was closer to the sun and angled towards it. The intense heat favoured the evaporation of the ocean, giving rise to significant rainy seasons, and in the long term, new forms of life in the Sahara. In the space of a few hundred years, extensive hydrographic networks came into existence, in addition to hundreds of freshwater lakes, home to several species of animals. In the light of these discoveries, scientists have been able to envisage the albeit controversial future of these areas. Some predict that the Sahara desert could become green once again with the intensification of global warming and the return of intense rainy seasons in the region of the equatorial belt.

In the making of this installation-performance, Noémie Goudal and Maëlle Poésy drew upon discoveries by the scientist James Lovelock dating back to the 1970's, but which had been long since forgotten. In his opinion, the Earth should be considered as an entity in which all its living creatures are connected, by means of an interdependent ecosystem. This theory, which today represents a turning point in scientific thought, has once again become a major topic for philosophers, scientists and sociologists such as Baptiste Morizot and Gilles Ramstein.

In the making of this performance, the different artists have drawn upon these environmental changes in a global manner, in which transformations in Northern latitudes are inextricably linked to those in the South, and in which all the different elements and life-forms exist within the framework of a delicate equilibrium. The staging places spectators at the heart of a living tryptic, made up of a succession of different tableaux that shift between permanent destruction and reconstruction of the decor, in accordance with a principle of optical illusion. The sound design by Chloé Thévenin amplifies this principle of illusion, by blending various sounds of running water and the jungle with electronic music. The artist Chloé Moglia, whose work, via a sensory-led relationship with time and space, focuses upon the motif of suspension, performs amidst the decor and staging.

By means of this installation-performance, Noémie Goudal and Maëlle Poésy invite us to re-appropriate this unmeasurable geological timespan, and to place it within a scale of more human proportions. They do so by means of 'fragile' materials and technological items, thereby reflecting the human being's all-too precarious presence in the face of the elements. The dissolution and destruction of the photographic decor investigates the idea of the Earth as a moving entity and brings into question our fascination with witnessing the destruction of our own constructions. *ANIMA* is the fruit of a collaboration between two artistic universes, and as such it is the reflection of numerous exchanges and a common fascination for the mind-boggling dimensions of time and space.

Press article

The wordless story of a planet in pain

Maëlle Poésy and Noémie Goudal have come up with Anima, a visual, photographic, musical and interactive installation, photographic, musical and installation about the metamorphosis of the earth's landscapes.

Avignon (Vaucluse), special correspondent

The mistral has fallen. A light breeze imperceptibly lifts the screens that form a triptych showing three landscapes of a luxuriant tropical forest. We hear a few animal cries (birds, monkeys) and the rustle of the wind in the trees, unless it's our imagination causing hallucinations. Very quickly, you are drawn in, hypnotised by the images. We're a long way from Avignon, from everything that connects us to Avignon, the noise and the fury, the oppressive heat, the crowds everywhere, rushing to the scene. Suddenly, silence. We're plunged into the heart of a virgin forest that has nothing hostile about it. Intertwining exotic tree trunks, every shade of green in the world. These date palms were there before the beginning, before the desert advanced. Suddenly the images come to life. Inside them, black-clad technicians bustle about, beginning to reassemble pieces of the same forest. Optical illusions, a tangle of views that come and go before our eyes in bits and pieces. The landscape is recomposed, evolving as the wild collages unfold. Their mission accomplished, the technicians evaporate.

And nature catches fire. In several places. The forest is burning and, for once, we're not looking away. The leaves curl up, painfully burning slowly until they come off in shreds. It's raining ashes, it's as if we can see human silhouettes flying and falling. On a screen to the right, water triggers another metamorphosis. Water drips down and peels away the canvas until it is destroyed. Superimposed images, one chasing the other until we reach a mineral passage, we can make out a canyon, rock, a secret nature that has survived. We admire the technician who manipulates a whole apparatus of levers reminiscent of a loom.

It brings to mind the paintings of Jacques Villeglé (who died recently), his accumulations of torn posters that he collected in the street to create a singular and innovative body of work. Villeglé's work was urban, while that of photographer Noémie Goudal and director Maëlle Poésy is organic. They question the upheavals in our ecosystem caused by global warming. A story without words about a planet in pain. No speeches, no injunctions, and even less moral guilt. Anima is a journey, a journey through torrential rain, forest fires and landscapes shattered to their very essence, an incredibly gentle address to the viewer. We feel the destruction of our planet in our bones. It's fascinating, never obscene. Beauty nestles in these images where whole swathes of rock and ice collapse without a sound. Chloé Thévenin's samples follow the contortions of the earth's crust, hauntingly haunting, and rumbling in the background, harbingers of all these telluric movements. The artistic gesture would be almost soothing if it didn't raise the question of urgency. The urgency to act, before it's too late. In this performance, two timeframes and two memories intersect. The long time of the Earth, born a few million years ago, and that of mankind, so recent and yet so arrogant. So when Chloé Maglia hangs in the air, without a net, we are captivated by her silhouette against the white walls. She seems to levitate, to defy weightlessness, to find refuge in this aerial space. Air, water, fire, earth - the four elements - are summoned together in this poetic performance that questions our past, our present and our future. It's a trompe-l'œil show that forces us to look reality in the face.

[L'Humanité, 15 July 2022 - No. 23481](#)

by Marie-José Sirach

Press article

« Anima », distress lights

Noémie Goudal and Maëlle Poésy show the ravages of anthropocene in an installation that merges with the rain of ash falling on Avignon.

To be immersed in Anima, the installation by Noémie Goudal and Maëlle Poésy, on 14 July, on a grey, thick, smoky night, when the fire ravaging more than a thousand hectares south of Avignon had barely been brought under control, is no mean feat. A shower of ashes fell until the evening on the hair, clothes and cups of festival-goers, on stages, plates and restaurant terraces. Conversations, actors in the middle of a performance, were interrupted by slugs in their eyes. A smell of fire fills the streets, the ramparts seem to protect the city from the blaze, and everyone looks up at the sky wondering where they are going, with the feeling that they are surrounded. And here we are in the night, in the middle of a gigantic triptych - three six-metre-high panels - onto which are projected layers of landscapes photographed by Noémie Goudal.

Disaster. It's a very green palm grove, in a very dark night, the images at first seem motionless, there are hooting sounds, beats that carry you away, music by Chloé Thévenin, alias DJ Chloé. At first, we might have the illusion that the performance is going to calm down this trying end of day, the images are looking at us, the stage is empty of humans, we'll be talking about falling asleep, and falling asleep in the face of climate change. The landscapes in the triptychs unfold. The landscapes in the triptychs unfold, gently at first, almost without threat, then gradually metamorphosing, being torn up, burning, disintegrating, constantly revealing other layers through an astonishing play of depth of field, like a gutted building that retains traces of its various inhabitants, then melting before our eyes, disappearing, becoming poorly mineral, a grey matter flowing over the immense panels that it dissolves, the posters falling to shreds. Both the medium and what it represents are under attack. All that remains of the central panel is its frame. A human enters the void, a technician, we think, putting the spotlights back in place. It's the artist of the suspension, Chloé Maglia, moving like a sloth in the void, extremely slowly, she seems to be holding on to nothing but her breath, her respiratory strength. She is now holding on to the thin steel handle with one hand, her body like a starfish in the night. Everything in her gaze seems to say: And now what? Do we let ourselves hang in the disaster? Then she sometimes closes her eyes, almost seeming to take a breather in space. We too are suspended in her concentration.

Dislocation. Just yesterday, some people felt that Anima, a hybrid work in terms of both its mode of production and the disciplines it brings together, produced by four women - photographer Noémie Goudal, musician DJ Chloé, suspension artist Chloé Maglia and orchestra conductor Maëlle Poésy - was too literal a statement about ecological disaster. Others, on the contrary, evoked its poetry, its beauty, its delicacy, while quietly evacuating its subject. That evening, as the fires ravaged Europe, it was impossible not to feel the symbiosis between the painting of the dislocation of the world, the fires on the screen, and those now affecting France and Europe. Clearly, destruction and exhaustion are the threads that weave the fabric of this 76th edition of the festival in every possible way.

[Libération, 18 July 2022 - No. 12775](#)
by Anne Diatkine

Staging of the triptych

The artists seek to place the audience at the heart of the staging, in total immersion with the surrounding installations. The onstage action is articulated around a triptych of works combining photographic creations, videos and material transformations of the different decors in a radical way via water, vapour and fire. The sound and music creation by Chloé Thevenin, and the intervention by the aerial performer Chloé Moglia, accompany this metamorphosis of the space and the different sensations evoked.

The audience is seated in the middle of three screens, on which are projected three films, each set in sequence mode. The films are articulated via their relationship with the others, like a living triptych in constant metamorphosis.

The first projection on the three screens retraces the creation process of the piece entitled 'Phoenix' by Noémie Goudal. At night, in a palm grove, the landscape is photographed and then printed on large strips of paper. The technicians use these strips to recreate a new image in front of the initial one. In this way, the audience member sees the decomposition of the image and the restructuring of a landscape by means of strata of paper which evoke the superficial layer of the Earth, as well as the deepest layer evoked here by the 'real' landscape.

The chassis on which the recomposed image was placed leaves the frame, and is replaced by another decor: another image of the palm groves at night comes into view in the form of a fixed image, stirred into movement by a gentle breeze. The palm grove then starts to burn, very slowly at the beginning but the flames then become more and more intense. The audience member realises that it is actually a succession of photographs of landscapes, similar to large décors used in theatre, and which catch fire one after the other. The decors continue to burn, allowing another decor to appear, and then another, with the darkness gradually receding, and then a final one in complete daylight, leaving not more than a pile of ashes on the floor as the traces of this process of metamorphosis.

In parallel with this, in the playing space, on one of the screens, the photograph of a cave printed on papier hydro soluble paper begins to dissolve as it comes into with water. Activated in a gradual manner by a hidden hydraulic system, the first cave image gives way to a new landscape printed on vinyl tarpaulin. At the same instant, this process is activated on the two other screens, filmed, this time around, in the continuity of the sequence mode.

The three installations/screens are activated and 'assisted' by three technicians who become protagonists in the story. This final movement of the decor will be carried out in collaboration with the aerial artist Chloé Moglia. During the rest of the performance, she is part of the technical team.



Staging



Model of the ANIMA scenography, 2022

Scenography Hélène Jourdan / Images : Noémie Goudal, *Below the Deep South*, 2021, Film, 11:34



Decor 1



Models of the *ANIMA* scenography, 2022
Scenography Hélène Jourdan/Image : Film Noémie Goudal, *Phoenix*, 2021.

Decor 1 : visual references



Noémie Goudal, *Post Atlantica, Phoenix VI*, 2021, 200 x 149,4 cm.

Decor 1 : visual references



Noémie Goudal, making of, *Phoenix*, 2020 : <https://youtu.be/x3KYrDQtTuM>

Decor 2



Models of the ANIMA scenography, 2022

Scenography Hélène Jourdan/Image : Noémie Goudal, *Below the Deep South*, 2021, Film, 11:34

Decor 2 : visual references



Noémie Goudal, Making of, *Below the Deep South*, 2021, <https://youtu.be/bjtz2bq4efl>

Other visual references



Scenographic decors, dissolution by water of a printed photograph,
The Lover, Noémie Goudal, 2015



Noémie Goudal, *Démantèlement I* (extract), 2018

Noémie Goudal, scenography for *The Lover*, 2015 : <https://youtu.be/tGJDp1Ca63E>

Noémie Goudal



©Alexandre Guirkingier

Noémie Goudal is a visual artist who graduated from the Royal College of Art, London (2010); she lives and works in Paris.

Her work is based on the construction of illusionist installations staged in the landscape and transposed into film, photography and performance. It has been the subject of numerous solo exhibitions (Les Rencontres de la Photographie, Arles; Centre d'art le Grand Café, Saint-Nazaire; Musée des Beaux Art du Locle; Le BAL, Paris), as well as group shows at the Victoria & Albert Museum, London, and the Venice Biennale (Azerbaijan Pavilion).

Based on his *Post Atlantica* body of work, the performance *ANIMA*, co-designed with director Maëlle Poésy for the Collection Lambert, was presented at the Centre Pompidou (FR), the Tate Modern (UK), the Venice Biennale, Theatre (IT) and PS21 Chatham (USA).

Nominated for the Prix Marcel Duchamp 2024, Noémie Goudal is exhibiting at the Centre Pompidou. Her work was also the subject of monographic exhibitions at FRAC Auvergne (FR) and Mostyn (UK) in 2024, and was presented at the National Museum of Women in the Arts (USA) and FRAC MECA (FR), among others. Invited by José Manuel Gonçalves, Noémie Goudal is creating a permanent installation for 2026 at the Blanc-Mesnil train station, commissioned by the Société du Grand Paris.

Website : www.noemiegoudal.com

Maëlle Poésy



© Jean-Louis Fernandez

Maëlle Poésy is appointed Director of the Théâtre Dijon Bourgogne - CDN, in 2021. After training at the École du Théâtre national de Strasbourg, she went on to perform in theater and film in France and abroad. Actress, author and director, Maëlle Poésy's creations explore a "theater of confrontation" that questions society and its individual components.

In 2011, she directed her first show, *Funérailles d'hiver* by Hanokh Levin, followed by *Purgatoire à Ingolstadt* by Marieluise Fleisser, *Candide, si c'est ça le meilleur des mondes...* based on Voltaire, which she co-adapted with Kevin

Keiss, *Ceux qui errent ne se trompent pas* by Kevin Keiss in collaboration with Maëlle Poésy (Avignon Festival 2016 opening), *Inoxydables* by Julie Ménard (touring show in high schools and the Bourgogne-Franche-Comté region), *Pais clandestino* (Buenos Aires International Festival, 2018), *Sous d'autres cieux* based on Virgil's *Aeneid*, coadapted by Kevin Keiss (Festival d'Avignon 2019), *Passé Présent Futur*, co-written with Kevin Keiss for a group of high-school students, as part of the I Nov Art Festival (2020), directed the short films *Time Flies* (2020) and *Sans Sommeil* (2021), conceived *Gloire sur la terre* by Linda McLean (2022) and *ANIMA* performance created in collaboration with visual artist Noémie Goudal (Festival d'Avignon, 2022).

In autumn 2023, she created *Cosmos* at the Théâtre Dijon Bourgogne, co-written with Kevin Keiss. For the 2024-2025 season, the shows *Inoxydables*, *ANIMA* and *Cosmos* are on tour. In 2025, she will bring together Spanish, Uruguayan, Argentinean and Brazilian artists for a fortnight's research and work in the *À la croisée des routes* program.

At the Comédie Française, she directed Chekhov's *Le Chant du cygne* and *L'Ours* (awarded the Prix de l'Association professionnelle de la critique de théâtre, de musique et de danse) in 2016, and Stefano Massini's *7 minutes* in 2021. At the Opéra de Dijon, she directed Gluck's *Orphée et Eurydice* (2018). She also teaches at the École régionale d'acteurs in Cannes and Marseille, and at the Théâtre national de Strasbourg.

Chloé Moglia



© Didier Olivré

A performer, Chloé Moglia integrates her martial arts practice in her journey as an artist and, uses her unique exploration of suspension as the basis for her shows. A proponent of both embodied thought and bodily sensibility, she endeavours to integrate into her work focus and acuity by combining physical practice, thought and sensitivity.

Her multiple aerial experimentations are a confrontation between her complicit relationship with gravity and that of emptiness. Her solo and

collective pieces, create meaning via interplay with the body, slowness, physics and vertigo. Using both fear and the joy of risk-taking as the basis for her shows and performances, Chloé Moglia's work provides us with physical mastery and fragility in equal measure.



© Jean-Louis Fernandez

Chloé Moglia, *La Spire*, 2018

Chloé Thévenin



©Alexandre de la Madeleine

Chloé Thévenin's career is characterised by a mixture of both light and dark. A DJ in clubs and festivals, Chloé also works in the studio in order to create different worlds and climates, doing away with any preconceived notions in the process.

She has produced 4 albums which are not exactly records to be played in clubs, by other DJ's, but are more like electronic self-portraits. Chloé composes the soundtracks for films (*Paris La Blanche*, *L. Terki*, *Arthur Rambo*, *L. Cantet*), creates soundscapes for France Culture, and the music for choreographies by Maud Le Pladec : *Static Shot*, *Counting stars with you* (Montpellier danse festival 2021), and *Silent Legacy* (Festival d'Avignon 2022).

She also works on immersive experiences combining sound and visual creation : *Slo Mo live*. Such domains are not, a priori, home to Chloé's music, but together they embody the active manner in which she bridges the gap with other cultures outside of that of clubbing.

